THE METROPOLITAN MUSEUM OF ART
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# Remenji

DESCRIPTIVE CATALOGUE of paintings, and Chinese and Japanese curios selected and owned by the late famous violinist, Edouard Remenji, to be sold at public auction by order of Court at University Hall, Fine Arts Building, 203-207 Michigan Boulevard, Thursday, May 25, 1899. at 2 P. M.

On exhibition meanwhile at Art Institute.

119.8

P94

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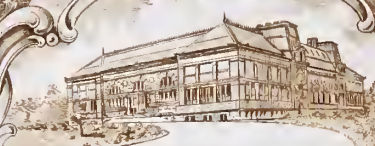

PRESENTED BY
Gen L. P. di Cesnola

No 29343

CASE

SHELF

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Catalogue of Eleven Paintings by Eminent European Masters, Twelve Chinese Garments, Richly Embroidered, and One Gold-Lacquered Japanese Box, of the Rarest Artistic Workmanship — the Cream of the Collection made by the late Edouard Remenji. On view in the Art Institute. To be sold at public auction at University Hall, Fine Arts Building, Michigan Boulevard, May 25, 1899.

Chicago, 1899.

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# INTRODUCTION.

CHICAGO, April 14, 1899.

Messrs. SMILEY & CLARK, Solicitors, Chicago.

*Gentlemen:—*

Your inquiry concerning Edward Remeuyi and his connection with art, merited an earlier reply.

He frequently told me that, while especially fond of America, there was one privation here that marred his happiness, while pursuing his profession, the absence of opportunities to feast his eyes on the master productions of art, that constituted his chief delight abroad.

It was often remarked by artists themselves that such was the versatility of Remenyi's artistic genius, that his love for the higher creations of the painter and the architect was scarcely less pronounced than was his passionate devotion to music.

Many years' study of the world's greatest galleries had resulted in a thorough practice of the eye in cultivating and ripening a naturally fine taste.

With blunt and characteristically impulsive criticism of defects, addressed to the artist himself, there was the

keenest appreciation of intrinsic merit even with an instant's glance at a picture that imparted value to Remenyi's quick and impartial judgment.

Conscious alike of his mastery of the violin and his knowledge of a canvas, his eccentricity was frequently shown in his commanding the silence of others when he played on the one, or commented on the other, being himself a loud talker when he did talk and dogmatic in his estimate of the work of artists. He took in good part my criticism of him in these playful words:

Remenyi the artist is always a riddle,
The noisiest of men when not playing the fiddle,
But *then* 'tis his custom to silence implore,
Insisting that *all* men should music adore.
Profanely he cries when he biddeth us hush,
"Man's God-given tools are the bow and the brush."

Yours very truly

THOMAS B. BRYAN.

# CATALOGUE.

## 1.

## L'Amour Désappointé.

*Oil painting on Canvas, 30 x 25.*

A young maid in simple night dress, seated on a chair with a high ornamental back. Face and figure turned to right in three-quarters view. Auburn hair. Right knee uncovered—also left breast and both shoulders. The arms, also bare up to the elbows, are crossed. Painted by

### Greuze.

Jean-Baptiste Greuze, one of the most famous genre painters of the XVIII Century, was born at Tournus, Saone-et-Loire, France, in 1726. Died in 1805. Studied first under Grandon, a skillful portrait painter of the Lyonnaise school, and arterwards in the Academy in Paris. Became Academician in 1769. In 1868 a marble statue of Greuze was erected on the public square of his native town. "Greuze has no rival in domestic scenes."

## 2.

## Nuptials of Neptune and Amphitrite.

*Oil painting on wood, cradled, 13¾ x 19¾. Dated 1601, and signed D. I. [the initials for "the younger," in Dutch] F. Francken.*

A small canvas filled with figures in action. The figures are almost innumerable, but harmoniously arranged and full of meaning. Painted by the younger

## Frans Francken.

Frans Francken, the younger, was born in Antwerp, 1581; died there in 1642. Passed through Germany while quite young, and worked in Italy at the most brilliant period of the Venetian School. The young Fleming in Venice followed assiduously the instructions of the greatest colorists, going afterwards to Rome and other Italian cities. He returned to Antwerp in 1605 and entered the Guild of St. Luke. In 1614 he was named Dean of the Guild, an honor reserved for the most illustrious artists.

"Francken the younger seems to have united in his rich organization the various shades of talent of his relations. In his work, in fact, are found, in a much higher degree, all the qualities which distinguish the pictures of his father and his two uncles."—LAROUSSE.

## 3.

## Portrait of a Woman.

*Oil painting on wood, cradled, 25½ x 20½.*

Nearly half length, nearly front face. Light brown hair, with masses of side curls falling to shoulder. White

cape collar, with double edging of fine lace. Necklace of pearls. Painted by

## Ter Borch ("Terburg").

Gerard Ter Borch, Dutch genre and portrait painter, was born in Zwolle, 1617; died in Deventer, 1681. Pupil of his father, Gerard Ter Borch, the elder, and of Pieter Molijn, in Haarlem (1632-1635), where he was influenced by Frans Hals. His early success was in painting miniature portraits. He visited the courts of France, England and Spain, and was knighted by Philip IV.

### 4.

## Idyllic Conversation.

*Oil painting on canvas, 22 x 32.*

Fourteen figures in several groups, forming a continuous line, irregularly semicircular, across the picture. The groups of three at the right and left are placed well in front, the intermediate groups being carried back. In the concavity thus formed the two most prominent figures, a gentleman and a lady are standing. All the other characters engaged in the conversation, except one man at the extreme right, are seated. Beyond all are four attendants, standing. There is great diversity in the colors and tones of the costumes, but their harmony is preserved, and they come well against the background, which consists of dense dark green foliage, broken near the left to give a view of blue sky lightly clouded here and there,

and relieved near the right by a browu stone fountain surmounted by a figure of cupid in a niche. This picture is ascribed to

## Watteau.

Jean-Antoine Watteau, French painter and engraver, was born iu Valenciennes, Nord, Oct. 10, 1681; died at Nogent-sur-Marne, July 18, 1721. Pupil of Métayer, Gillot and Claude Audran. Second prize for painting in 1709. Member of Royal Academy, Aug. 28, 1717. Watteau created a style of genre painting which other artists found it difficult to follow. His motifs were generally found in social gatherings of a highly artificial character. These he treated with great delicacy and refinement, in a manner peculiar to himself, showing great skill in composition, coloring and the management of landscape in connection with groups of fashionable people, as in his *fêtes champê. tres*.

## 5.

## The Young Falconer.

*Oil Painting on canvas, 31¼ x 24½.*

A symphouy in browns. A sturdy boy, about twelve years old, stands with his back to the spectator and his head turned to look over his right shoulder. He holds his hat in his left hand, behind his back. His right hand is raised aud clasped around a tall pole the top of which is not shown. He has dark brown hair and eyes, and

wears a rich, bright brown jacket. The figure is about three-quarters length. Painted by

## Grimou.

Jean-Alias-Alexis Grimou, Grimoux or Grimoud, was born in Romont, Switzerland about 1680; died in Paris 1740. He had no master, but learned to paint by copying Rembrandt and Van Dyck. Throughout his career his great skill and creative ability were hampered by his dissipated habits, so that he never received the honors to which his talents entitled him.

## 6.

## Duchesse de Montmorency.

*Oil Painting on canvas, 31¾ x 25½.*

Half length portrait, facing front. Hair frizzed and powdered, but following the lines of the shapely head—relieved only by a delicate spray of flowers at the back and a gem over middle of forehead. Dress of pale blue, cut low in front, with fine lace edging. Left hand placing flower in breast; right daintily drawing forward over shoulder a purple velvet cape or cloak. Painted by

## J. M. Nattier.

Jean-Marc Nattier was born in Paris, March 17, 1685; died there Nov. 7, 1766. Pupil of his father. Academician Oct. 29, 1718. Professor May 29, 1752. First prize of the Academy at the age of fifteen. After losing his fortune in the speculations of Law, Nattier devoted himself to portrait painting and quickly became the arbiter of fashion in that branch of art. The infatuation of the

court ladies for this gracious painter is thus explained by Casanova: He made the portrait of an ugly woman a perfect likeness, yet those who knew her only by the portrait thought her beautiful.

## 7.

## Gentleman in Court Dress.

*Oil painting on wood, 25 x 19, dated 1632.*

Nearly half length portrait in three-quarters view, looking to right. Black hair, falling short over forehead and thick and long over ears and back of neck. Thin short mustache, brushed up at ends, and small imperial. No other beard. Long face with thoughtful brown eyes. Collar of very fine white lace falling over richly embroidered dress that envelops the whole bust smoothly, like a robe which drops straight down from the shoulders. Very wide, straight sleeves shown down to about the elbow without a turn. A most excellent portrait, worthy of the best Dutch or Flemish masters of the time—possibly by

## M. J. van Mierevelt.

Michiel Janszoon van Mierevelt was born in Delft, 1567; died there 1641. Pupil of Willem Willemz, of Augustyn and of Anthony van Montfoort. Lived in Delft, with temporary quarters at the Hague. Entered the Hague Guild in 1625. Charles I invited him to England to paint his portrait. Archduke Albrecht gave him a pension. He painted portraits of many of the most eminent historical characters of his time.

## 8.

## Love and Force.

*Oil painting on canvas, 23½ x 19. Signed H. Fragonard, with initials in monogram.*

Cupid seated on the shoulder of a kneeling white bull. The bull is calm, but Cupid looks worried. A fine example of flesh painting. In the foreground at the left are Pan's pipes and a caduceus. Painted by

## Fragonard.

Jean-Honoré Fragonard, French painter and engraver, was born at Grasse, Alpes Maritimes, in 1732; died in Paris, Aug. 20, 1806. Pupil of Chardin and Boucher. *Grand Prix de Rome*, in 1732. He found a fruitful field in painting little masterpieces on erotic themes, which were eagerly snatched up at exhorbitant prices, so that he "enriched himself by pandering to the libertinism of the public. It was the fault of the century, and not his."

## 9.

## Oriental Landscape.

*Oil painting on canvas, 12 x 17½, signed D. C.*

Rising from an indistinct mass of dark brown in the middle distance, the dome and minaret of a mosque reflect warmly the last rays of the sun, which is already below the horizon. To the left of the minaret, where the view is broken only by a line of low trees in the distance, some low clouds are strongly lighted, and their light is reflected from a body of still water in front of

the trees. This water reaches forward to the front, and in the foreground extends, dimly seen, to the extreme right, giving on the way some vague reflections of objects beyond. A good example of oriental landscape work of the artist named below.

### A. G. Decamps.

Alexandre-Gabriel Decamps, French painter, was born in Paris, March 3, 1803; died at Fontainebleau, Aug. 22, 1860. Pupil of Abel de Pujol. Medal of 2nd class, Paris Salon, 1831; 1st class 1834. Chevalier in Legion of Honor, 1839; Officier 1851.

In the nineteenth century, says Théophile Gautier, Decamps discovered the Orient. He was one of the early and most successful leaders of the Romantic School, especially in the Orientalist branch. He spent twenty-five years in the East, working from nature in his own way, untrammeled by academic criticism.

## 10.

## A French Soldier of the Empire.

*Oil painting on canvas, 15¾ x 12⅛, signed Raffet.*

The soldier is taking part in a charge up hill from the right. He has just reached the top where his last sturdy stride almost brings his foot upon a dead body, at which he looks askance. Painted by

### D. A. M. Raffet.

Denis-Auguste-Marie Raffet, French designer, painter and lithographer, was born in Paris, March 2, 1804;

died in Genoa, Feb. 16, 1860. Pupil of Charlet and Baron Gros. Entered École des Beaux-Arts, 1824. Chevalier in Legion of Honor, 1849. Furnished designs for Beranger's Chansons, Thiers' History of the French Revolution, the works of Walter Scott and others.

## 11.

## Landscape.

*Oil painting on wood, 9¾ x 13; signed.*

A stream runs diagonally from the foreground on the left passing out of sight behind a group of tall trees on the right. The ground beyond the stream is mainly low, but a range of hills is shown in the distance. The sky is broken with clouds, black and white, suggestive of rapid motion; but a patch of deep blue sky, seen over the trees, has a very marked and pleasing effect on the composition. Altogether a good specimen of the artist's best landscape work. Painted by

## Jules Dupré.

Jules Dupré was born in Nantes, France, 1812. Died at L'Isle Adam, Seine-et-Oise, 1889. Medaled at Paris Salon, 1833, and at Exposition Universelle, 1867. Chevalier in Legion of Honor, 1849; Officier, 1870. W. C. Brownell says: Dupré and Diaz are the decorative painters of the Fontainebleau group. They help us to see the decorative element in nature to a degree hardly attained elsewhere since the days of the great Venetians.

## 12=23.

## Chinese Costumes.

*Work of the XVI, XVII and XVIII centuries magnificently embroidered.*

12.—A skirt of plain red silk with a lining of blue watered silk, in two sections. Each section has eleven vertical stripes and a border of plain black silk. Embroidered between the stripes at the bottom with conventional plants in gold thread. A broad space at the right of the stripes is left blank. The corresponding space on the left is very elaborately embroidered, and the profuse gold thread is relieved by needlework in purple, blue and white silk, with a mythical bird for a centre piece.

13.—A skirt of the same general design as the above but radically different in details. The foundation is red broadcloth. The embroidery, much more elaborate, is entirely appliqué, with blue and white silk needlework predominating over the gold braid. Within the plain black silk border is a strip of black silk brocaded in blue and white and silver. Within that again is a strip of fine gold braid beautifully decorated in color.

14.—A skirt varying still further in details from No. 12. The two sections are attached to the same waistband in such a way that the wide embroidered panel on the left of each overlaps the blank panel on the right of the other. The foundation is yellow figured silk, without lining. There are only six vertical stripes of black silk in each section, and they are bordered half way up by

narrow strips of blue and white silk. Light flower embroidery in blue, green and pink silk direct needlework in the intervals. In the broad left hand panel the embroidery is very elaborate, using additional colors and outlines of gold thread, and showing insects among the flowers.

15.—A skirt similar to No. 14, but of plain yellow silk, with plain black silk stripes, and with minor variations in the embroidery.

16.—Another skirt similar to No. 14, but made of orange colored grass-cloth instead of figured silk.

17.—A skirt in two sections. Pink figured silk without lining. Only the vertical stripe at the left (which helps to enclose the broad panel there) extends from the top to the bottom. There are only seven others—all confined to the lower half. Each has a border of gold edging.

The embroidery, which is confined to the panel on the left, is otherwise like that of No. 13.

18.—A skirt in two sections. A very rich composition somewhat in need of repair. The middle of each section is made up of ten parts, differing in color and plaited vertically. On the right side is a panel of green brocade, on the left a panel of red. Both have borders of fine gold braid enriched with ornamentation in colors. Outer border of white silk, embroidered direct with colored silks and gold thread in landscape patterns. The embroidery at the bottom of the side panels, within the border is largely appliqué. It involves some spirited full length figures.

19.—Part of a skirt. Pale blue watered silk without the vertical stripes. Direct embroidery with colored silks in a loose diaper pattern, repeating groups of three butterflies, three rose buds, etc. The left side panel is more solid, and not divisible into equal parts. The design includes mythical animals and geometric ornament. Gold thread is liberally used; and there is a fine inner border of gold braid enriched with geometric ornaments in colors.

20.—Short sacque, worn over the large robe. Blue silk brocade, lined with plain pink silk. Very wide short sleeves, without trimming. All around the body a magnificently embroidered border in mixed appliqué and direct needlework in various colored silks and gold thread. The embroidery includes many vignettes of spirited Chinese landscape and figure work.

21.—Another short over-sacque of same cut as the above, made of purple broadcloth lined with blue silk. Edged with black silk and an inner border of parallel stripes—one gilt, one blue silk, two narrow white braids with the cloth showing between and on both sides, and one broad silk edging of white ground with three bands of ornament in colors. The wide sleeves are extended at bottom by a broad band or cuff of white brocade silk, elaborately embroidered in the middle and bordered in harmony with the body. Five globular brass buttons on one side correspond with black silk loops on the other.

22.—A grand ceremonial robe entirely covered with magnificent mixed embroidery in colored silks, gold thread and narrow strips of tinsel. The design includes mythical birds and beasts, conventional waves and geometric ornaments. This robe was worn in the XVI century.

23.—Part of a robe or sacque, of blue silk beautifully embroidered in appliqué needle work with groups of animals and plants in colored silks and gold thread.

## 24.

## Gold Lacquer Box, Japanese.

*7¼ in. high, 11 long, 8¼ wide.*

This box belongs to the class of lacquer work called *Hira-Makiye*—finished with an even surface. At each corner the sides are rounded inwards, the two curves meeting in an acute angle. The lid is not hinged, but made to overlap a flange of the body about 1½ inches. The top is slightly arched. The ground of the finish, inside and out, is powdered gold overlaid with a semitransparent lacquer, giving a general effect of warm cinnamon-brown with myriad tiny sparkles of the gold showing through. On the outside this effect is relieved by a graceful flowing design of *kiri* leaves and curving stems in gold partly burnished. The veins of the leaves are in some cases indicated by burnishing, and in others by thin black lines. Scattered among the leaves here and

there, with artistic judgment, are repetitions of a geometric figure said to represent an imperial badge. It was probably executed with the metallic pigment called *nedzunie-irofun* (rat-color gray). The same figure is reproduced in solid metal on each of the long sides as a foundation for a ring handle. It is shaped somewhat like a cog-wheel, with a solid body finely granulated. The hub, to which the ring is attached, is burnished. A shallow tray is supported near the top of the box within. It is decorated as the box itself. Altogether this is a perfect example of one of the highest expressions of Japanese art—in perfect condition.

Gaylord Bros.
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